

2017/18 SEASON GUIDE

THEATRE MADE IN EDINBURGH

THE LYCEUM
Royal Lyceum Theatre Edinburgh

7 – 23 SEPTEMBER 2017
Birmingham Repertory Theatre presents
WHAT SHADOWS
by **Chris Hannan**

6 – 28 OCTOBER 2017
COCKPIT
by **Bridget Boland**

20 JANUARY – 3 FEBRUARY 2018
THE LOVER
by **Marguerite Duras**, adapted for the
stage by **Jemima Levick & Fleur Darkin**
a co-production with **Stellar Quines** and
Scottish Dance Theatre

15 FEBRUARY – 10 MARCH 2018
THE BELLE'S STRATAGEM
by **Hannah Cowley**, adapted by **Tony Cownie**

23 MARCH – 7 APRIL 2018
RHINOCEROS
by **Eugène Ionesco**, adapted by **Zinnie Harris**
a co-production with **Edinburgh International
Festival** in association with **DOT Theatre,
Istanbul**

27 APRIL – 12 MAY 2018
CREDITORS
by **August Strindberg**, adapted by **David Greig**

PLUS SEASON TICKET HOLDER SAVINGS FOR

12 – 21 OCTOBER 2017
**LOVE SONG TO
LAVENDER MENACE**
by **James Ley**

3 – 11 NOVEMBER 2017
WIND RESISTANCE
by **Karine Polwart**

25 NOVEMBER 2017 – 6 JANUARY 2018
THE ARABIAN NIGHTS
by **Suhayla El-Bushra**

31 MAY – 2 JUNE 2018
**THE HOUR WE KNEW
NOTHING OF EACH OTHER**
by **Peter Handke**,
in a translation by **Meredith Oakes**

Plus Lyceum Variety Nights and other
events still to be announced.

WELCOME TO YOUR 2017/18 SEASON AT THE LYCEUM

Hello and welcome to The Lyceum Season for 2017/18.

This is a time of political uproar and civic upheaval. All around us we see fraught binaries: Britain and Europe, England and Scotland, Yes and No, Left and Right, Men and Women... in these times more than ever we seek refuge in the theatre: an engine of empathy and play, a forum of understanding and ideas, a place where, through the prism of a great story, we can discover ourselves anew and hopefully have some fun in the process.

In this season the Royal Lyceum Theatre Company responds to a world in turmoil by staging a bold mix of rediscovered classics, new plays, and fresh adaptations each telling a story which reflects directly on the great issues of the day.

Scotland, The UK, Europe and The World have all felt strange and unfamiliar over the last two years. Old certainties are fading. New questions are taking their place. There is a crying need for solidarity, empathy, joy and finding ourselves in the lives of others.

If there was ever a time for a theatre to take risks, this is the moment. I hope you will join us this season as we seek theatrical adventure!



David Greig
Artistic Director



SHOWS INCLUDED IN YOUR SEASON TICKET

7 – 23 SEPTEMBER 2017

BIRMINGHAM REPERTORY THEATRE PRESENT

WHAT SHADOWS

by **Chris Hannan**

directed by **Roxana Silbert**

Who would have thought that Enoch Powell would turn out to be the defining political figure of UK politics in 2017? And yet it is hard to escape the idea that his peculiar brand of anti-immigration, anti-Europe conservatism has become the guiding ideology behind Brexit.

Chris Hannan is the Scottish writer's writer. His work combines muscular language, moral purpose, low comedy, high theatricality, and a total disdain for cliché. The moment he told me he wanted to write about Enoch Powell, I knew we had to have that play here at The Lyceum. When I discovered it was to



star Ian MacDiarmid, a great Scottish actor, I was thrilled. Don't expect platitudes, propaganda, or having your preconceptions confirmed. Do expect a profound meditation on a central figure of our times.

★★★★

"Ian McDiarmid gives a standout performance as Powell" *The Times*

15 FEBRUARY – 10 MARCH 2018

THE BELLE'S STRATAGEM

by **Hannah Cowley**

adapted and directed by **Tony Cownie**

In recent years at The Lyceum Tony Cownie, has forged a crack team of Scottish actors who have brought us dazzlingly funny Scottish versions of 18th century comedies by Molière and Goldoni. For next season Tony will turn his hand to a Restoration Comedy: *The Belle's Stratagem*, Hannah Cowley's, female riposte to Farquhar's *The Beaux' Stratagem*.

Tony's version re-sets the play in 18th Century Edinburgh just as the New Town is being built and the Assembly Rooms is the place where everyone wants to see and be seen. In the play we find Doricourt, newly returned from Europe and disappointed by how dull Scottish women are compared to the exotic, sophisticated women he has met in Europe. His fiancée, Letitia, is unimpressed with this and recruits an unlikely band in a cunning stratagem to win him back.

In *The Belle's Stratagem* Tony has picked an undiscovered gem of the genre with some cracking comic roles for women. I can't wait.

6 – 28 OCTOBER 2017

COCKPIT

by **Bridget Boland**

directed by **Wils Wilson**

In 1947, the Irish playwright Bridget Boland had a West End hit with an extraordinary play about a group of British soldiers guarding displaced persons in a theatre in Germany immediately after the war. Serbs, Latvians, Finns, Jews, Vichy French and Free French... all the flotsam and jetsam of Europe have washed up here and it's up to Ridley and his platoon to do the right thing. The only problem is, it's extremely unclear in this muddy moral world, what the right thing is!

For this genuinely extraordinary play, the whole playhouse becomes the stage with the audience joining soldiers and refugees scattered around the stalls, circle and boxes.

I first heard of *Cockpit* around 10 years ago and tracked a copy down online, discovering a community of Boland enthusiasts in the process. When I finally read it I was blown away. Simply put *Cockpit* is a play for our times. With an Irishwoman's sceptical eye, Bridget Boland digs right back to the moment of the creation of modern Europe and explores Britain's troubled relationship with the continent.

23 MARCH – 7 APRIL 2018

RHINOCEROS

by **Eugène Ionesco**, adapted by **Zinnie Harris**

directed by **Murat Daltaban**

a co-production with **Edinburgh International Festival** in association with **DOT Theatre, Istanbul**

When one by one, everyone around you seems to be changing, growing a new skin, becoming something other....do you join in? Or hold out?

In his central character, the hapless Berenger, Eugène Ionesco created a 20th Century European everyman who watches his world fall apart around him as he desperately tries to make some sense of the madness.

Rhinoceros is my favourite Ionesco play, partly because it is a clever reflection on mass ideological movements, and partly because... well because it's a play in which people turn into Rhinoceroses! Who wouldn't want to see that?

Murat Daltaban, of DOT Theatre in Istanbul, has had a long relationship with the work of Scottish playwrights and of Zinnie Harris in particular. His productions are poetic, earthy and theatrical. At a time when Europe is teetering on the edge of turmoil once more, Murat and Zinnie are the perfect team to create a fresh new version of Ionesco's masterpiece to help us reflect on the absurdity of the world we find ourselves in today.

20 JANUARY – 3 FEBRUARY 2018

THE LOVER

by **Marguerite Duras**, adapted for the stage and co-directed by **Jemima Levick** and

Fleur Darkin

a co-production with **Stellar Quines** and **Scottish Dance Theatre**

In 1986 I had a Saturday job in Waterstones on George Street. It was transformative for me. The staff were all in their twenties, but to me they seemed impossibly grown-up. They took me under their wing and shared with me their passion for novels, poetry, music and rancid Bulgarian country wine. I remember one particular evening in the Doric Tavern, pretending to be eighteen, when one of my colleagues pressed into my hand a slim volume, a novella, barely a hundred pages long. 'Read this' she said, 'It'll tell you everything you need to know about love.' The book was Marguerite Duras' memoir of her affair, as a girl, with an older man in the 1930s in French Colonial Vietnam

I read it and was immediately obsessed. In fact, it was the very first book I ever adapted into a play when I went to university. So, when Jemima Levick approached me with the idea of creating a new stage adaptation mixing dance, music, and the extraordinary lyrical prose of Duras I was immediately hooked.

I hope it will be a blast of sensual heat for the dreich dark days of January.

27 APRIL – 12 MAY 2018

CREDITORS

by **August Strindberg**, adapted by **David Greig**

directed by **Stewart Laing**

Nobody writes a pressure-cooker play like August Strindberg. In plays like *Miss Julie* and *The Father* his wild writing finds passionate characters trapped together in rooms, like tigers pacing up and down their cages, always in danger of devouring each other and at the heart of Strindberg's drama is always the tragicomedy of marriage.

Creditors is one of Strindberg's funniest, darkest and strangest plays. Thekla, a successful novelist, and her younger husband Adolf are spending the summer on a holiday island away from the city. They are deeply in love, sharing their ideas about art and the world. Until a stranger arrives from town and begins to plant a seed of doubt in Adolf's mind.

I adapted *Creditors* for the Donmar Warehouse in 2008 and have been awaiting a chance to revive it in Scotland ever since. It's a play with one of the most perfect mechanisms I have ever encountered. So, when Stewart Laing, Scotland's great conjurer of stage poetry, told me he wanted to direct the play, I knew the right moment had arrived to bring this version back.

ADDITIONAL SHOWS IN 2017/18

As well as our Season productions, there are plenty of other events to enjoy on The Lyceum stage this year. As a Season Ticket Holder, discounts are available to you for each of these additional shows.

12 – 21 OCTOBER 2017

LOVE SONG TO LAVENDER MENACE

by **James Ley**

directed by **Ros Philips**

I was lucky enough to see a rehearsed reading of this last year and it brought back memories for me of the heyday of *Lavender Menace*, a radical LGBT and feminist bookshop that opened on Edinburgh's Forth Street in 1982 and soon became the centre of gay life in the city.

James Ley's funny and touching play transports us back to the shop's 5th birthday. For the event, aspiring actors Paul and David, who work in the shop, are rehearsing *Love Song to Lavender Menace* – a play to be read in bookshops. A homage to shop founders Bob and Sigrid, it tells the history of the activism and enterprise that led to the shop's opening. It explores the world of gay literature in the 20th Century and the links between radical feminist activism and LGBT liberation. The rehearsals prompt debates between the young men about capitalism encroaching on gay culture, queer spaces disappearing to the mainstream and dissent being drowned out.

Love Song to Lavender Menace explores the love and passion it takes to make something happen and the pain and grief that is caused when you have to let it go.

£ Season Ticket Holder's save £2 per ticket.

3 – 11 NOVEMBER 2017

WIND RESISTANCE

by **Karine Polwart**

dramaturgy by **David Greig**
directed by **Wils Wilson**

A huge festival hit from our studio takes its place on the main stage with *Wind Resistance*, written and performed by singer-songwriter Karine Polwart.

In *Wind Resistance*, Karine focuses on her local wilderness, Fala Flow, a small patch of peat moorland just off the A68 to Jedburgh, looking out over the Forth. In the flow she finds a place of birds, song, medicine, history, and, myth. She also finds a powerful love story. In her sparkling writing she weaves these many threads into an extraordinarily moving show about the deep power of inter-connection and our reliance on each other.

I have seen *Wind Resistance* many times now and it consistently moves me to tears but it is never sentimental. Instead it strikes me with each viewing, that Karine has created one of the most necessary and uplifting antidotes to the divided politics of our times.

£ Season Ticket Holders save £3 per ticket.

★★★★★

"A stunning exploration of the myths and stories of the land around us" *The Telegraph*

25 NOVEMBER 2017 – 6 JANUARY 2018

THE ARABIAN NIGHTS

by **Suhayla El-Bushra**

directed by **Joe Douglas**

This Christmas we will transport you to the marketplace of Old Baghdad in 1935 - a cosmopolitan place, a glamorous and exciting warren of streets full of colour and sound. People from all over the world are there, every religion, every race. There are carpet sellers, antique dealers, lawyers and pickpockets, spice traders, and spies.

I love *The Arabian Nights* because it's a story about the power of stories. Suhayla El-Bushra is one of the most talented and funny new writers in Britain and her work for young people caught my eye with its wicked wit. In this delightful new version of an ancient myth, Scheherazade fights the power of the Sultan with the only weapon she has, her imagination. In her struggle she finds allies in the marketplace - the pickpocket Ali Baba, her young friend Aladdin, and many other familiar names from the tales.

The Arabian Nights will be a joyful spectacle of music and colour calculated to warm the coldest winter night. It will also be a love-song to the magical power that comes wherever people and stories mix.

£ Season Ticket Holders save up to £7* per ticket

*Saving is based on a full priced ticket on a peak performance

31 MAY – 2 JUNE 2018

THE HOUR WE KNEW NOTHING OF EACH OTHER

by **Peter Handke**

in a translation by **Meredith Oakes**

directed by **Wils Wilson**

in association with **Janice Parker Projects**

Peter Handke's play without words is a European classic. Its elegant premise: the simple joy of people watching for an hour in a town square. But Handke's work has a depth to it, as well, an ache for connection, a sense of the gaps between us, and the secret moments we yearn to share. We have been recruiting participants from across the city and will be rehearsing for 6 months to bring the people onto an Edinburgh stage in this story of civic life.

If you are interested in taking part in this production, there are still opportunities to get involved, please email getonstage@lyceum.org.uk

£ Season Ticket Holders save £3 per ticket.

PLUS LYCEUM VARIETY NIGHTS AND OTHER EVENTS YET TO BE ANNOUNCED.

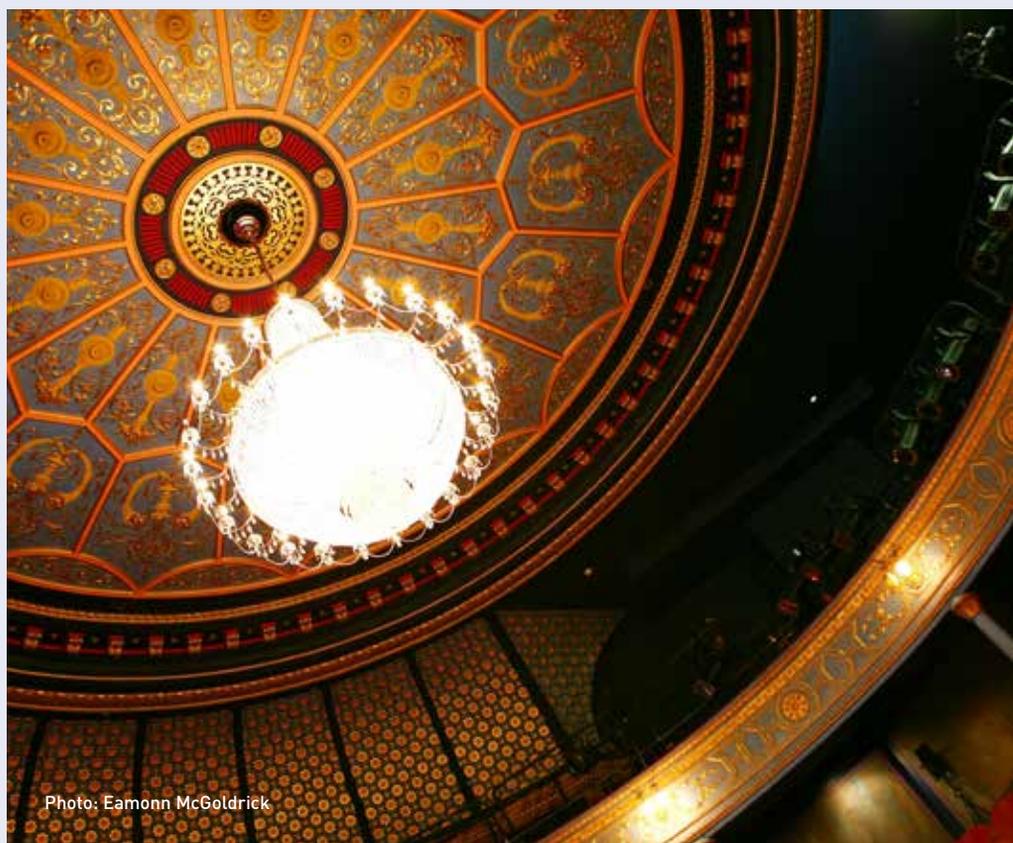


Photo: Eamonn McGoldrick

SEASON TICKET HOLDER PERFORMANCE DIARY

EVENINGS: 7.30pm | MATINEES: 2pm

CODE	DAY	TIME		WHAT SHADOWS	COCKPIT	THE LOVER	THE BELLE'S STRATAGEM	RHINOCEROS	CREDITORS
CODE A	Tue	7.30pm		12 Sep	10 Oct	23 Jan	20 Feb	27 Mar	1 May
CODE H	Wed	2.00pm		13 Sep	11 Oct	24 Jan	21 Feb	28 Mar	2 May
CODE B	Wed	7.30pm		13 Sep	11 Oct	24 Jan	21 Feb	28 Mar	2 May
CODE C	Thu	7.30pm		14 Sep	12 Oct	25 Jan	22 Feb	29 Mar	3 May
CODE D	Fri	7.30pm		15 Sep	13 Oct	26 Jan	23 Feb	30 Mar	4 May
CODE E	Sat	2.00pm		9 Sep	14 Oct	27 Jan	24 Feb	31 Mar	5 May
CODE F	Sat	7.30pm		9 Sep	14 Oct	27 Jan	24 Feb	31 Mar	5 May
CODE G	Tue	7.30pm	POST-SHOW TALK 	19 Sep	17 Oct	30 Jan	27 Feb	3 Apr	8 May
CODE Q	Wed	2.00pm		20 Sep	18 Oct	31 Jan	28 Feb	4 Apr	9 May
CODE J	Wed	7.30pm		20 Sep	18 Oct	31 Jan	28 Feb	4 Apr	9 May
CODE K	Thu	7.30pm	 	21 Sep	19 Oct	1 Feb	1 Mar	5 Apr	10 May
CODE L	Fri	7.30pm		22 Sep	20 Oct	2 Feb	2 Mar	6 Apr	11 May
CODE M	Sat	2.00pm	  	16 Sep	21 Oct	3 Feb	3 Mar	7 Apr	12 May
CODE N	Sat	7.30pm		16 Sep	21 Oct	3 Feb	3 Mar	7 Apr	12 May

ACCESSIBLE PERFORMANCES



Audio Described performances for visually impaired people



Touch Tours for visually impaired people



BSL Interpreted performances for Deaf people



Captioned performances for hard of hearing people

2017/18 SEASON TICKET PRICING

	FULL PRICE	COST FOR 6 SHOWS	SEASON TICKET	SAVING	% SAVING
EVENING	£32.00*	£192.00*	£150.00	£42.00*	22%
MATINEE	£28.00*	£168.00*	£132.00	£36.00*	21%
UNDER 26	£32.00*	£192.00*	£54.00	£138.00*	72%

*Prices and savings based on premium seats

SUPPORT US THIS SEASON

Whether you donate with your ticket booking or become a Lyceum Patron – your contribution is deeply appreciated. Our ticket prices are heavily subsidised to be as inclusive as possible, but unfortunately this means that income from ticket sales alone do not cover the full costs of producing theatre. Donations are therefore vital to ensuring that we can continue to produce creative and ambitious Seasons of work.

A donation of £30 from each Season Ticket Holder would cover the costs of the set and costumes for a production in the 2017/18 Season.

We are now calling on your generosity to help us cover these costs in our forthcoming Season. The Lyceum relies on donations to realise every area of our work; from providing essential funds for creating inspiring productions for our stage, to ensuring that we can share the joy of live theatre with as wide an audience as possible.

Please give what you can; whether you make a donation of £30 with your Season Ticket renewal, or become a Patron from £10 a month. Each donation will help ensure that The Lyceum's future remains vibrant.

HOW TO MAKE A DIFFERENCE

You can add a donation when completing your Season Ticket renewal form, or complete and return the enclosed Patron form.

For more information go online:

lyceum.org.uk/support or contact us on
0131 248 4831 | development@lyceum.org.uk

ADDITIONAL SEASON TICKET HOLDER BENEFITS

As a Lyceum Season Ticket Holder you will receive discounts and benefits in addition to your savings on show tickets!

These include discounts on:

- Lyceum programmes and ice creams
- Refreshments at The Lyceum bars
- Dining at Zucca, Bread Street Brasserie, Mademoiselle Macaron, and Dine
- All additional shows in 2017/18 including

Love Song To Lavender Menace, Wind Resistance, The Arabian Nights, and The Hour We Knew Nothing of Each Other.

With more benefits still to be confirmed, you will receive full details of all available discounts with your Season 2017/18 tickets.

Ticket transfer/exchange is FREE for Season Ticket Holders – simply contact box office to change performance dates for your visit.

For more information visit our website or contact our box office:

lyceum.org.uk
0131 248 4848



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